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winter pictures and a series of views of local markets and bridges. Mr. DeVoll, who showed a most finished and important group, paints broadly and chooses popular but not hackneyed subjects. He invariably contrives to introduce an element of novelty in the familiar street and waterfront scenes.—*W. Alden Brown.*

ART IN
TOLEDO The Toledo Museum of Art had on exhibition during March a collection of paintings by twelve of the foremost artists of this country, Wm. M. Chase, J. Alden Weir, Robert Henri, George Elmer Schofield, Childe Hassam, Paul Dougherty, Gardner Symons, George W. Bellows, Gifford Beal, Hayley Lever, and W. J. Glackens. At the same time there was an exhibition of the work of George Elmer Browne, a regular exhibitor at the Paris Salon, and in Munich, Rome, Berlin, London and the leading cities in this country. A painting by Mr. Browne was added to the permanent collection.

In the print room were hung about 350 book plates from the collection of Winifred and Leroy Goble of Chicago, said to be one of the rarest collections in the world. The book plates were done by some of the most prominent artists in Europe and America.

The permanent collection has recently been enriched by a painting, "Moonlight," by Ralph Albert Blakelock, purchased from the Lambert collection and presented to the Museum by Mr. and Mrs. Edward Drummond Libbey.

COOPERATION Instruction in designing
BETWEEN theatrical costumes and
MUSEUM, scenery has received an
SCHOOL impetus at the Boston
AND MUSIC Museum of Fine Arts
CONSERVATORY through the cooperation
which now regularly exists
between the Design Department of the Museum School and the dramatic department of the New England Conservatory of Music. For the purposes of a dramatic recital on March 25th and 26th, the Misses Margaret Allen and Anita G. Butts, two Museum students, designed and made all the costumes for the performances. The scenes were from the operas "Martha," "Baron Trench" and "The Mikado," and



JAPANESE STANDARD WITH CRYSTAL BALLS
PURCHASED BY ST. LOUIS CITY MUSEUM

the costumes represented those periods most accurately. There were also costumes for group songs of old Japan, old London and Northern France.

This cooperative arrangement between the school of the Museum and the New England Conservatory has been in existence since the autumn of 1914 when two of Mr. Huger Elliott's pupils helped with the stage setting and costumes of Clayton D. Gilbert's Chinese pantomime, "The Story of the Willow Pattern Plate." Two advanced pupils of the school designed the costumes for a recent performance of Mozart's operetta, "Bastien and Bastien," given before members of the Copley Society of Boston and their guests. The little piece was translated into English by a former member of the New England Conservatory faculty and presented for the first time in this translation at the Conservatory last December. It was given before the Copley Society under the direction of Clayton D. Gilbert, director of the Conservatory dramatic department.